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JOURNAL OF THE AMATEUR PHOTOGRAPHIC SOCIETY OF MADRAS.

JULY, 1895.

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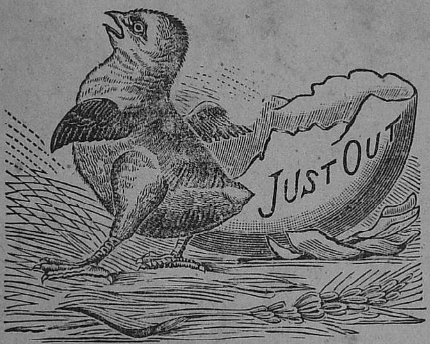

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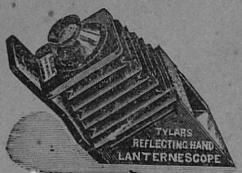

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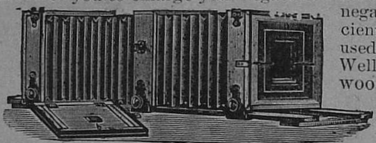

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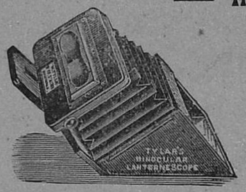

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PHOTO PRINT, SURVEY

MOSQUE AT BIJAPUR.

Journal of the
Amateur Photographic Society of Madras.

Vol. I. JULY, 1895. No. 8.

A New Hypo Eliminator.

DR. A. W. VOGEL has communicated, to *Wilson's Photographic Magazine*, notes upon the new agent for quickly washing the hypo from prints. It is called 'Anthion,' and is described as a white powder sparingly soluble in water, one part of it requiring 100 parts of water for solution. The sample experimented with "was a persulphate, and acted as an oxidiser."

It is claimed that the use of this agent shortens the process of washing prints and plates from 1 hour to forty minutes—not a very serious gain, but of sufficient importance no doubt to the professional whose time is scarce—and that prints and plates treated with it are as permanent as those treated in the usual way. A 1 to 200 solution is used and will keep about four weeks. A fixed plate placed alternately in water, and in anthion solution, at the end of the process was found perfectly free from hypo as judged by the silver nitrate test.

Control in Development.

IT is important to record the partial secession of Messrs. Hunter and Driffield from the views which they some years ago advanced so strongly in the face of practical work and experience to the contrary. They contended that the density ratios, or gradation, of a negative could not be altered by varying the constituents of the developer, but only by exposure; and they declared that that "the relationship between "the different densities of a negative is irrevocably "fixed by the exposure, and the photographer has no "further control over it."

Mr. Cadett, who has been working at the subject of speed of plates, and uses Messrs. H. and D.'s system of speed numbers, states that the variations which can be obtained by modifications in the developer are very great, being quite independent of fog influence. Comparing the action of two developers, viz., a Ferrous-Oxalate developer and the 'Velox' developer, certain plates were found to give greater speed with the former, while with the Cadett plate the latter developer gave 300 per cent. greater speed than the iron developer. Messrs. Hunter and Driffield now permit the addition of special speed numbers as applied to special developers, a practical admission of the possibility of altering relative densities by means of the development.

Under these circumstances, it is evident that a mere system of speed numbers cannot be of much practical use, inasmuch as there are conditions, on which plate speeds depend, which are incapable of being expressed numerically. Rapidity is only one of many physical constants, regarding which information is wanted, and may be looked for shortly from many earnest workers who are investigating the subject.

Formalin.

THE recently observed property which formaldehyde has of rendering gelatine insoluble is destined to be of great value in photography. Formaldehyde is a gas at ordinary temperatures, and a forty per cent. solution of it in the form of a clear liquid has received the name 'formalin.' Its action upon gelatine is a powerful one, for when only a small proportion of it is mixed with a warm solution of gelatine, which is spread out and allowed to dry, the gelatine becomes perfectly insoluble in water, and forms a flexible film which may sooner or later be used for carrying the sensitive emulsion instead of glass. The *British Journal of Photography* (April 26th 1895) relates some experiments with it which are instructive. A negative taken from the fixing bath and rinsed slightly in water was placed in diluted formalin (1 drachm formalin in 7 of water) for a few minutes. The negative was then deluged with boiling water in which it was allowed to remain for a few seconds, and then douched again with boiling water. The heat of the plate rendered the film quite dry in less than half a minute, and the surface was very hard and strong. The negative was purposely unwashed after fixing, except for the rinsing, in order that it might be ascertained whether the fixing salt would be removed by the copious application of boiling water for a short period as effectively as by prolonged washing in cold water in the usual way. Although it is not distinctly stated that the hypo was completely eliminated, the writer of the article having suddenly wandered away to tell his readers how to apply the iodized starch test, yet the inference from the context is that this was the case.

This method of treatment sounds like a chapter from a book of fairy tales; but it is nevertheless probable that before long we shall have no more films which liquify and run all over the surface of the glass just when one begins to see a successful picture making its appearance; and workers in colder climes than these would be able to apply their developers warmed up to temperatures with which their exiled brethren in this land are accustomed to.

Our Illustration.

THE illustration in this issue is a view of a Mosque, at Bijapur, from one of the negatives taken by Capt. A. D. Shelley, and mentioned in his paper which was published in the April number of the Journal. The print is on Plain Salted Paper, and executed at the Survey Office, Madras, according to Mr. Cook's formula, which he explained at a former meeting of the Society.

Our Next Half-yearly Competition.

THE Committee have selected "A GROUP OF CATTLE" as the Picture Subject for the next Half-yearly Competition, to be held in February 1896. Exhibits should reach the Secretary not later than the 31st January, 1896. The subject lends itself to artistic composition, and, as groups of cattle are to be found in all parts of the country, we hope that there will be a large number of good pictures sent in for competition. The Rules, which contain all information relating to the Competition, will be sent to any member who has no copy. Attention is drawn to the President's speech at the last annual meeting, in which he says:—"There are few things better for the "Amateur Photographer than that he should work "for these competitions. Good pictures can be pro-"duced by Amateurs doing their very best in printing, "toning, and mounting. Let us therefore have "pictures from every member."

Ourselves as Others See Us.

UNDER this heading we have from time to time communicated to our members the opinions of other Journals. Here are two—

The Photogram says:—"A well printed supplement, supplied by the Survey Office, Madras, from a negative by E. Thurston, accompanies the April number of the "Journal of the Photographic Society of Madras." The short notice that accompanies the illustration shows very unmistakably that Mr. Thurston is a great observer. Many points of interest are noted regarding the original of the photogram ("A Toda Beauty").

The Photographic Times says:—"The Journal of the Amateur Photographic Society of Madras" is a bright little publication ably edited and full of good things. Only four numbers have as yet been issued, but already it is an assured success.

PRINTING PROCESSES.

BY E. W. STONEY, M. E.—M. INST. C. E.

A Communication to the Amateur Photographic Society of Madras.

The few remarks I am about to make this evening on printing processes and toning are chiefly founded on the results of my own experience and do not pretend to be exhaustive.

The subject is treated at length in many books and papers, but unfortunately the exact way of doing many things described, is not clearly explained in these.

Many amateurs hand their negatives over to professional photographers to print, under the impression that printing is uninteresting, but in the writer's opinion the various printing processes offer endless opportunity for the exercise of artistic and manipulative skill, and afford much pleasure in seeing what good results may often be got from seemingly indifferent negatives by the exercise of a little care and trouble in printing. The process most commonly used is that of printing on ordinary albumenized ready sensitized paper, and I have tried numbers of the papers advertised by English makers with very unsatisfactory results, as on arrival it is generally discoloured, often so much so as to be unfit for use.

Latterly I have used ready sensitized paper made by John Blees of Jubbulpore, and what he has sent me has been excellent, keeps well for six months or more, and is easily toned. This he supplies in tins of six sheets freshly sensitized to order, and I can recommend it to any one who wants a reliable paper.

A very simple and good way to keep paper is to cut it up to the size required, place the pieces in pairs, face to face, in an empty negative box, with a flat lead weight over them and cover the box. The toning baths which can always be relied on to work well are the acetate of soda and borax ones: the following may be taken as good formula for these: in using the acetate bath the chief practical point is to see that the bath is slightly alkaline for use, if acid it will not work:—

30 grains acetate soda.	Borax 2 drams.
1 grain gold.	20 oz. distilled water.
8 to 10 oz. distilled water.	1 grain gold to 8 oz.

The borax bath is probably the simplest to use, and is ready immediately after mixing, but for those who have time to spare, and patience to wait on slow toning, I consider the acetate of soda bath gives the warmest and best results. This should be kept for a day after mixing and may be used over and over again by adding one grain of gold per sheet of paper toned. Numerous letters are to be seen in photographic papers asking for formulæ to give some particular tone; the fact that the tone chiefly depends on the quality of the negative seems to be generally unknown or overlooked, no bath will give good tones to a print made from a flat negative, the density and colour as well as the quality of a negative also affects the tone, so that you will find that this

really depends much more on the negative than on anything else.

Prints toned slowly, as far as my experience goes, give better results than those done quickly, about a quarter of an hour to 20 minutes I have found a good time, and I think rather dense negatives, when time is no object, give better prints on silver paper than thin ones.

Silver prints are, if toned slowly with plenty of gold, thoroughly fixed, and well washed, very permanent. I have a number of Shepherds and Bourne's, bought in 1870, and since exposed in frames to light, which show neither spot or sign of fading, and are of a splendid black tone—how they were done I know not; my own first prints done in 1886 have kept perfectly in an album.—There are several ways in which negatives may be improved to give truer values.

The most common case is where the deepest shadows are represented by nearly clear glass, which prints too dark so as to block out all detail in these before the higher lights and half tones are sufficiently printed. Negatives of this sort may be improved very much by painting on the plain glass sides, over the portions which are too transparent, with Prussian blue or gamboge moist water color: if the glass is cleaned and then rubbed with a little oxgall or saliva, the water colour can be laid on pretty evenly; when the desired degree of retardation in printing has been effected the colour may be wiped off with a damp cloth if necessary, and the printing finished—this need only be done in case it is found that too great opacity has been produced by too deep a tint, or if the coloured edges print hard.

For those whose skill with the brush is not sufficient, a piece of tracing paper may be strained over the glass and gummed by a quarter inch margin. The negative thus covered may be held up to the light or placed on a retouching desk, and the portions which print too rapidly be either painted over, or shaded with chalk rubbed over with a stump; by using tracing paper almost any result may be got at by making trial prints and working on the tracing paper till what is required is arrived at.

It often happens that the sky has been over-exposed and develops too thin, this part of the negative can easily be shaded by cutting the edge of a bit of a cardboard very roughly to the shape of the sky margin and pinning this with drawing pins to the printing frame, moving its position now and then. The edge of the card may be cut very accurately by first tracing the sky boundary on a bit of tracing paper and then pasting this on a card the size of the outside of the printing frame: when this line is cut along two masks are formed, one for the sky the other for the landscape.

Another plan I have found to give very satisfactory results is to gum on a bit of tracing paper over the glass by its edges, hold the negative to the light and then cut along the sky line with a sharp pointed knife. The yellow tracing paper partially masks the sky without giving a hard edge, this is most suitable for skies just a little too thin. Many other applications of tracing paper will suggest themselves, one of which is shewn in the accompanying print of an interior. (Shews Interior).

Clouds may also be stumped or painted on tracing paper by those who have the skill to do it, but this is not an easy matter, as negative clouds or clouds as they appear in a negative have to be painted on.

The printing in of clouds from cloud negatives may now be described, and it is hoped that this may be shewn to be not so difficult. If the sky in the negative is dense enough to print white, the matter is comparatively easy, as it is only necessary to print the landscape as usual, and then replace the negative by a suitable cloud negative, taking care that the clouds in this are appropriate ones, and lighted in the same way as the remainder of the picture, and also taken at about the same height above the horizon as printed in, otherwise their perspective will be wrong.

If the horizon is a straight one, it is only necessary to pin a piece of card over the frame so as to cover the landscape. If objects, such as trees, project into the sky, these may be printed over, as they have been printed so darkly that the clouds will not show on them, one edge of the card may be cut very roughly within their outline and cotton wool stuck under it, or a handkerchief thus (here shows how), to follow the irregular boundary approximately.

In case the sky is too thin to give a white print it must be masked out, this is hardly practicable where trees or other irregular objects project into the sky; but in all cases where the sky line is fairly regular, a mask may be easily made by taking an untoned print, cutting off the sky portion carefully, and pasting this on the glass, care being taken to see that the edge overlaps the landscape slightly, say $\frac{1}{16}''$; this method does not interfere with the negative.

Another way is to paint on the film side with vermilion, a line $\frac{1}{8}''$ wide, following accurately the line bounding the sky and landscape, and then paint out the entire sky on the glass side with japan black. The examples shewn illustrate the above remarks. Cardboard masks for sky and landscape may also be made as previously described.

Printing Out Paper.

The Ilford Company lately put on the market a very good gelatine chloride paper. Some which I got was useless, it frilled badly in working, and the film floated right off in the fixing bath; this I have ascertained from the Ilford Company was due to the use of unsuitable paper; a tube sent me by them, has given capital results without using either ice or the alum bath, and tones easily with the sulphocyanide bath used as per their printed instructions. The examples shewn will give the members an idea of what prints on this paper look like.

The tone requires to be judged by transmitted light looking through the prints, and toning must be continued till all, or nearly all, the red colour disappears; on the face they look rather a bluish shade, somewhat like an overtoned silver print. This paper seems to keep good for a very long time, gives great detail and prints and tones easily.

The disadvantage is that the surface is soft after fixing and very sticky, so that great care is required in drying and handling prints. My practice is to take the prints one by one after washing, and lay them back down, each on an old negative clean glass; treated in this way they dry flat without trouble. Another difficulty is the mounting, as when pasted on the back the surface becomes again slightly soft and sticky, and requires to be put down with great care. This may be got over by using one of the glue mountants along the edge of the print only.

The printing requires to be very full, about the same as for a good silver print, when the sulpho-cyanide bath is used, as little of the depth is lost in this. If however a borax bath is used, the printing must be *very deep*, as the prints seem to lose a good deal in the subsequent toning and fixing.

I find that, say, taking 10 oz. of the sulpho-cyanide toner in a dish, 6 or 8 full plate prints may be toned in this in from 10 to 12 minutes, and after their removal a grain of gold may be added, and another 6 prints toned in the same solution.

Some sample paper of this make by the Ilford Company, recently sent me by Messrs. W. E. Smith & Co., gave excellent results, and seems to leave little to be desired.

Bromide Printing.

Printing on Bromide paper has been so ably and exhaustively treated in a paper read by Mr. Dunsterville that almost nothing remains for me to say, one or two small hints may however be of value in aiding those who use the process to improve results. A sky, for instance, may be shaded from the light by a piece of card kept moving, so may other portions be similarly shaded, so as to give more exposure to the dense parts of the negative and in this way much may be done to improve on a direct print.

In development, after the picture has all come out and is, say, half or two-thirds done, the developer may be poured off, and the acid solution poured on and off, portions which hang back may then be worked up by brush development, and when they have reached their proper value, the developer may be again passed over the whole print to finish it and bring it up to the proper tone; when this stage is reached this should be poured off and replaced by the acid bath.

By means of the two methods just described, very considerable improvement can often be effected.

Like other things practice and manipulative skill are necessary, but by trying on $\frac{1}{4}$ or $\frac{1}{2}$ plates, this may soon be got without much expenditure of materials.

A good plan is to take a faulty $\frac{1}{4}$ plate negative, make one print direct and others by dodging as described, when the advantages to be got by their use will at once become apparent.

I find a rather weaker developer 1 to 8, instead of 1 to 6, gives very good results. Correct exposure, as in nearly all development matters, is about the most important point, and absolute cleanliness in manipulation. (A few prints are shown.)

It is a most satisfactory process which yields good and permanent results, is very rapid, and saves all the time and trouble needed for toning.

The prints being on thick paper, keep flat packed away in envelopes, and may be looked at comfortably without being mounted.

Platinotype Printing.

Six months after commencing photography in 1886, I tried the hot bath process with good results, as may be seen by the examples shewn, which members can judge of for themselves. There is nothing like it for results it seems to me, but the paper won't keep to come to India, at least that is my experience. In England the process is quite simple to work.

The Company have now introduced a new Cold Bath Paper which appears to keep well for some months —24 $\frac{1}{1}$ sheets were sent to me sensitized at the beginning of August last, and used in December in accordance with the printed instructions—when the tin was first opened I got very good prints, but the paper appears to me to have at once deteriorated, as may be seen by the examples shown.

This being my only experience of this process, I am not in a position to offer an opinion on its merits, but it is very easy to work.

PROCEEDINGS OF THE SOCIETY.

Monthly Meeting held at the Masonic Hall, Mount Road, Friday, July 5th, 1895.

Mr. E. W. Stoney, President, *in the chair*.

The minutes of the last meeting, having been circulated to members, were taken as read and confirmed.

Read notices of the following forthcoming Exhibitions:—

The International Photographic Exhibition to be held at Salzburg (Austria) from the 1st August to 15th September, under the patronage of His Imperial and Royal Highness Ferdinand IV., Grand Duke of Toscana.

Le Cercle Photographique D'Ixelles, an International Exhibition, to be held under the auspices of the Administration Communale, in the Museum, Brussels. The Exhibition will open on the 31st August, and close on the 30th September.

The Boston Camera Club offers a prize of One Hundred Dollars for the best instantaneous photograph of a large bird in the act of soaring, and any additional Fifty Dollars for the greatest number of instantaneous photographs offered by one photographer of large birds in the act of soaring. By "soaring" is meant the attitude of the bird in the air when no wing motion is apparent; the figure of the bird must be at least half an inch long on the print. If the figure is small, but clearly defined, enlargements will be preferable to contact-prints, and will be considered of equal merit.

Careful notes should be written on the back of each picture, detailing the appearance to the eye, the quickness of the shutter, the angle of camera, etc. Two prints of each picture should be sent, and should reach Boston by the 7th October.

The Honorary Secretary will be glad to forward Rules and other particulars to any members desiring to send pictures to these exhibitions.

Read Letter from His Highness Rama Vurma, First Prince of Travancore, offering to present to the Society the Bromide enlargment of the likeness of our late President, Mr. C. Michie Smith, which was exhibited at the last Half-yearly Competition in June, but as the judges considered it somewhat lacking in finish, His Highness proposed to send it to Messrs. Wiele and Klein to add the finishing touches before handing it over to the Society.

Resolved that the Society will be very glad to have such an excellent portrait of their late President, and that His Highness' kind offer be accepted.

Read Letter from Surgeon-Major Adams, offering to send a few Photos for the Society's Album, on the understanding that they may be returned if not up to standard, and that the faults be pointed out. Surgeon-Major Adams' offer was accepted, the Committee being always willing to criticise in a friendly spirit any photos that may be sent to them.

Read Letter from "K. C. L.," inserted in the correspondence columns of this number, suggesting that the Committee's remarks on the pictures sent to them by members for their opinion or advice should be published in the Journal.

The idea was considered a good one, and it was decided to publish in the correspondence columns of the Journal any answers or replies that the Committee may have communicated to members during the previous month.

Read Letters from Elliott and Son, of Barnet, Herts, England, offering to send samples of Bromide Papers and Plates for trial and report.

As the Firm do not say what quantity they are sending, the samples will be distributed amongst those members who desire to try them, and who will communicate the result of their experiments to the Society. The package is expected to arrive in the course of a week or ten days. Members wishing to experiment should write to the Honorary Secretary within the time mentioned.

Proposal of New Members.

The Honorary Secretary proposed, and Mr. W. H. Oakes seconded, His Highness Ravi Vurma, the 8th Prince of Cochin, Trichur; Mr. H. R. Bentley Taylor proposed, and the President seconded, Mrs. Clement Smith, of Anantapur; The Honorary Secretary proposed, and Mr. J. H. Cook seconded, Mr. J. Sherlock Hubbard, of Madras; and they were all duly elected to be members of the Society.

The Question Box.

E. M.—*(1.)* I followed exactly the instructions given to make the new Pyro-Amidol Developer (see our Journal for June 1895, p. 85), but I got very unsatisfactory results. Has any other member tried it, and if successful, kindly let me know what the procedure and manipulation were?

None of the members present having tried this developer, the question was not satisfactorily answered. Perhaps some of our country members will give their experience. It was thought that the method of mixing the different chemicals in the formula would affect the results.

M. S. T.—*(1.)* Nearly all my negatives have pin-holes, or specks of clear glass. What is the cause of it. I have used every kind of developer with the same result? *(2.)* I find "Smith's Universal Developer" to be the best. It is clean, and will develope many plates, but it is too rapid. How can I restrain development?

(1.) Try dusting the plates. *(2.)* Take one part of No. 1 and one part of No. 2, and dilute same with 2, 3, or 4 parts of water, as may be required. The more the developer is diluted the slower it works.

Monthly Competition (Picture of "A Dog").

H. H. The First Prince of Travancore exhibited three, Mrs. Upcott one, and the President two. Mrs. Upcott's, representing a very handsome collie, "Toby," and His Highness' representing a lady with three well-bred Fox Terriers, were the best. The President's two pictures represented, curiously enough, another "Toby." They were both remarkably clear, sharp prints, illustrating what could be done with a Cadett Plate in careful hands.

The President remarked that it was very much to be regretted that so few members send in exhibits to our monthly exhibitions. Country members of the Society should remember that, although they cannot unfortunately be always present at our meetings, yet specimens of their work are always of interest, and do much to contribute to the success of the meetings.

The Picture Subject for the next Monthly Competition will be "A Native Industry," and it is hoped that every member will send two or more pictures, illustrating the native methods of industry in the particular district in which they reside. Native methods of Oil Crushing, Ploughing, Thrashing, Potting, Turning, Boot-making, Farriery, Weaving, etc., etc., will suggest themselves amongst others. It would add considerably to the interest of exhibits if the description of camera, lens, number of stop, time of exposure, light, time of day, and maker of plate were mentioned.

The President kindly offered to show a collection of Lantern Slides at the next monthly meeting of the Society, which will be held in the College Hall on Friday the 3rd August, at 6-15 p. m.

The meeting closed with a vote of thanks to the President.

CORRESPONDENCE.

NOTE.—*Members are invited to contribute to this column the result of their experiences, the formulæ and method of working they like best, and the shifts and devices they are put to when overcoming any difficulty; also any enquiries they may wish to make.*

TO THE EDITORS OF THE JOURNAL.

SIRS,—I have been a member of the Society ever since it started, and, although I have left the Madras Presidency for some years, I still keep up my subscription, and take a great interest in its success. I have learnt more from its kindly criticism than by all the Text Books. It has occurred to me that the usefulness of the Journal would be much extended if the committee would publish in its pages any remarks they may have made on plates sent to them by members. It could be done in such a way that other members would have an idea what faults had been committed. I am sending you two plates and shall be glad to have your opinion of them.

Yours, Faithfully,

K. C. L.

[It was decided at the monthly meeting, the proceedings of which will be found on page 92, that under the heading of "Correspondence" the Committee will, in a friendly spirit, criticise photographs of any members who care to send them. Many photographs are good in many ways, but as it will be of much more value to point out their weakness than to extol their virtues, the bad points only will be mentioned. Prints should be sent flat, with name and address of sender, together with particulars of exposure given and Plate and Lens used. On a reference to the pages of that useful little monthly, *The Junior Photographer*, it will be found that this system of criticism has been generally approved by their readers, as is shown by the constantly increasing number of replies published.—EDS.]

Kallitype.

TO THE EDITORS OF THE JOURNAL.

SIRS,—In reply to "V. G.'s" enquiry in last month's Journal regarding Kallitype Printing, I beg to state that, although I have not myself indulged in the luxury of trying the process, I feel a special pleasure in being of some use to him. He has only to turn to page 928 of the *British Journal Photographic Almanac and Photographer's Daily Companion* for 1894, where he will find all the information regarding printing, exposure, development for black and purple tones, and fixing. If you will kindly allow me some space I shall reproduce here the chief points in the instructions therein given.

PRINTING.—The image before development is only a faint one. The paper must be *quite dry* or it would be difficult to determine the proper exposure.

EXPOSURE.—From five to ten minutes in a good light or from two to three minutes in sunlight is an average exposure. When the *detail* in the *densest parts* of the negative is *faintly* indicated the printing must be stopped.

No. 1.—DEVELOPER FOR BLACK TONES.

Rochelle Salt	1 oz.
Borax	¾ oz.
Water	10 oz.

12 to 15 minims of solution of Bichromate of Potash (20 grains to the ounce.)

No. 2.—DEVELOPER FOR PURPLE TONES.

Rochelle Salt	2 oz.
Borax	¼ oz.
Water	10 oz.

10 to 12 minims of Bichromate of Potash (20 grains to the ounce.)

DEVELOPMENT.—Air bubbles may be removed by a touch with the finger. Development will be complete in about 30 minutes. If *greater contrast* is desired, the addition of one drop of a 20 grain solution of bichromate of potash may be made to each ten ounces of developer, or more if necessary. *Too much* bichromate will *destroy the half tone.* Development must be conducted in a *subdued light.* If the developing solution be *used too long* the prints will be liable to show *yellow stains* when finished. If the prints are *removed* from the developer *too soon* the *yellow colour will not entirely disappear* in the ammonia fixing bath. *Fixing* is done by immersing the prints for 10 minutes in

FIXING BATH.

Strong ammonia	4 drachms
Water	1 quart

Next, *wash* the prints *in several changes of running water* for about *a quarter of an hour*, and blot off between clean cloths or blotting paper and dry them in the air.

TREVANDRUM, *10th July 1895.*

R. V.

A Trip to Australia.

TO THE EDITORS OF THE JOURNAL.

SIRS,—I am meditating a trip to Australia, and would be glad of advice as to whether this is the time of year for such a journey, and whether photographic work can be easily carried on.

Yours faithfully,

KODAK.

ANSWERS TO CORRESPONDENTS.

Special Notice.—*Letters requiring an answer in this column must be received not later than the 5th of each month.*
All queries should be written on one side of the paper only, and be signed with the name and address of sender.

E. A. P.—Does it improve negatives to **varnish** them? It can hardly be said to improve negatives to varnish them, but it protects them from scratches and from silver stains, &c. All negatives should be varnished.

N. D.—Would you give me a **good pyro soda** developer for Snapshots? Pyro 1½ grains, sulphite 6 grains, carbonate of soda 20 grains, water 1 oz.

N. A.—What is a 10 per cent. solution of **citrate of ammonia?** A ten per cent. solution will not keep. Add 720 grains of citric acid to 630 minims of liq. ammonia ·880, and then add sufficient distilled water to make 2½ oz. of solution; 1 part diluted with 9 parts of water will give you about a ten per cent. solution.

E. C.—(1) What, please, are the advantages and disadvantages of a **twin-lens hand-camera** over an ordinary hand-camera? The advantage is that one can see the image as it will actually appear on the plate and focus up to the moment of exposure. The disadvantages are increased size weight, and cost. (2) Do you think that a good hand-camera ought necessarily to have double extension, a swing-back, and rising front? If the camera is required for universal work, then it should have all these movements; if it is intended for snapshot work only, then we do not think them necessary.

ABSTRACTS.

One's Own Portrait.—I have successfully photographed myself by the following method :—Carefully focus something placed in the position you intend to occupy. Then attach a piece of black thread to the cap on the lens, by means of a piece of gummed paper. When this is dry, carefully fold the focussing cloth on the top of the camera over the top of the lens, and tie a piece of black thread to one corner of the cloth in such a manner that with a little pull the cloth will fall over the lens. All is now ready for action. Take up your position, and when you are ready, gently pull the thread attached to the cap; it will then fall to the ground. When sufficient exposure has been given, pull the other thread, and the focussing cloth will fall and cover the lens, which should at once be capped to prevent any ingress of stray light. Vignettes are best managed by this method, but with care, three-quarter or full-length pictures may be attempted.—"R. P." in *The Junior Photographer.*

A Use for Spoilt Negatives.—Take some spoilt negatives and bleach them in the following bath :—

Water	$4\frac{1}{2}$ ozs.
Bichromate of potash	15 grains.
Alum	1 dram.
Hydrochloric acid	$\frac{1}{2}$ „

Wash for a quarter of an hour in running water, and fix in the usual hypo bath. The image should then completely disappear. After a thorough washing place the plates in

Water	$3\frac{1}{2}$ ozs.
Red prussiate of potash	2 drams.
Ammonia citrate of iron	$2\frac{1}{2}$ „

and dry. This must be done in artificial light. When dry they are exposed under a negative, like paper, and afterwards washed in several changes of water like ordinary ferro-prussiate paper. If the above operations are properly carried out a beautiful blue transparency will result. The above method, of course, does not apply to plain glasses: only those that have the film intact can be used.—"R. P." in *The Junior Photographer.*

Vignetting.—In Vignetting the greatest fault of the average printer is that he places his vignette too close to the negative, and does not allow room enough for that diffusion of light so necessary for the gradual blending which constitutes the beauty of a perfect vignette."—*Anthony's Photographic Bulletin.*

A Metol and Hydroquinone Developer.—*The Amateur Photographer* says:—Dr. Nicholas F. Kendall, Surgeon of the Peninsular and Oriental Steamship Company's *Simla*, writes warmly from the Red Sea (it *is* hot there, as a rule!) in eulogy of a metol and hydroquinone developer, the formula (or prescription, as he humorously terms it) for which we gave him just before starting on the present voyage. He says that it keeps very well, and that he finds it admirable for all-round work either ashore or afloat. For the benefit of our many readers who are about to "go down to the sea in ships" of various sizes, or are contemplating tours on *terra firma*, we give the formula here :—

No. 1.

Metol	4 gr.
Hydroquinone	6 „
Sulphite of soda	60 „
Water	$1\frac{1}{2}$ oz.

No. 2.

Carbonate of soda	30 gr.
Water	$\frac{1}{2}$ oz.

Mix, and add a little solution of caustic potash if further acceleration is found necessary.

The "Kodak" on the Battlefield.—Mr. Frederic Villiers, the special war correspondent for the London "Standard," "The New York Herald," and other papers, has recently arrived in Sydney on a flying visit to Australia, direct from the seat of the China-Japanese war. In a highly-interesting lecture descriptive of the campaign, which was freely illustrated with lantern slides, representing many of the principal events which occurred, and giving characteristic views of both the country and the people, the lecturer informed his audience that his constant companion was a small Eastman "Kodak" Hand-Camera, and to this they were indebted for the numerous realistic views of the occurrences during the war that he was able to put before them with the aid of the Magic Lantern. The hand-camera used by Mr. Villiers was a "Kodak" No. 3 Junior, producing sixty $3\frac{1}{4}$ x $4\frac{1}{4}$ exposure from each roll of film. Of this instrument he speaks in the highest terms, stating that it is most suitable for "Scouting" work, being simple in construction, portable, and absolutely light and dust-proof. Through the agency of this little camera he will be able to give to the outside world faithful illustrations of many of the most interesting occurrences during the now historic Japo-Chinese war.—*Australian Photographic Journal.*

The Care of Lenses.—"Regarding the care of lenses, I would recommend that they be cleaned every week with alcohol and polished dry. Do not let your lenses get so that you can write your name on the glass. If your eyes are dim you cannot see. Neither can the lens."—*Anthony's Photographic Bulletin.*

Developing Orthochromatic Plates.—As the development of Orthochromatic Plates requires great care we reproduce from the pages of the *Amateur Photographer* an extract from Dr. Eder's "Hand-book of Emulsion Photography" :—

"The plate should be placed in the developer by as weak a deep red light as possible. The developer must develop slowly and free from fog.

Dr. Eder generally uses the pyro-soda developer and adds a few drops of solution of bromide of potassium. If the pictures are too hard the pyro developer should be diluted, and the final details in the shadows brought out by fresh normal pyro-soda developer. One

also obtains good results with the ferrous-oxalate developer. One begins with old, already once used ferrous-oxalate developer, covers the dish completely, and looks at it after a few minutes. With correct exposure the image begins slowly to appear ; after five or ten minutes the details have pretty well all appeared, but the image is frequently still too weak. In this case one adds half or as much fresh developer to it and develops still ten minutes longer. Only after the development is already nearly at an end can one examine orthochromatic plates for a short time by deep orange-red light. If development is not soon finished, after developing for several minutes an unwelcome fog makes its appearance which is caused by the action of the orange light on the plates. Only after the washing off of the developer can no ill results be feared when examining by the last-named light. With difficult objects the development is protracted to thirty minutes. Such slowly developed pictures are always more beautiful than those developed quickly. The negative appears after the development is ended quite veiled when looking on it; in looking through, however, it is easily seen. After fixing, the negative shows full of detail and quite clear. One washes and fixes as usual. It is better to develop the negative too vigorous and then to reduce than to produce the reverse and to intensify.

Clean Prints.—Mr. Mora, of the Eastman Kodak Company, said: "Good clean prints cannot be expected from a dirty printing-room. Remember that it is absolutely necessary to have your printing and toning room, as well as your trays, clean, if you expect good prints.—*Anthony's Photographic Bulletin.*

Important Copyright Decision.—A case of great interest to Professional and Amateur Photographers was recently decided in the Court of Queen's Bench by Mr. Justice Grantham.

Mr. Gambier Bolton, the well-known animal photographer, sued Mr. Cecil Aldin, the artist, for damages, penalties, and an injunction for copying one of his animal studies in the *Sketch* last January, and also asked for an injunction against Messrs. Ingram Bros., the proprietors of the paper in question.

It was proved in evidence that defendant had used Mr. Gambier Bolton's photographs on three occasions within a few weeks of each other, and Mr. Justice Grantham had no doubt that the sketch was taken from the photograph, and that there was an infringment of copyright. He, therefore, gave judgment for the plaintiff for an injunction, and he awarded him one penalty of £10 and £40 damages. Judgment for the plaintiff for costs.

This will prove a sharp lesson to the piratically-inclined artist and to the publishers who have so far supported them in different parts of the country, as it settles once and far all the important point, as Mr. Justice Grantham said, that anyone taking a photograph has an absolutely complete control over it when copyrighted, that it is his own personal property not to be used in any way without his consent, and that in the event of anyone stealing it, the Courts will support the copyright granted by the Government, and will award penalties and damages. Photographers in all parts of the world where the Act of 1862 is in force, should be deeply grateful to him for having fought this action single-handed to the bitter end. His well-earned victory has thus been won single-handed, and we heartily congratulate him on his pluck in bringing the case to such a successful issue.—*The Amateur Photographer.*

EXTRACTS.

Light which can be used while Changing Sensitive Plates or Film.

One of the most interesting articles on this subject has lately appeared in *Photography* over the initials of W. de W. A., whom most of our readers will recognise as being a reliable authority.

"THERE are photographers who are very scrupulous as to the exclusion of all light which is supposed to act upon a plate, and there are others who think that any amount of light immediately in front of it will scarcely affect it, supposing that the light is of the orthodox character, and they will blame a plate if it is fogged rather than the light admitted. It is not our intention to enter into the quality of photographic light which may be admitted in all reasonable proportions to the plate, but rather to the unorthodox light which may be used, and the conditions under which it may be rendered harmless. We may have to change plates at night, and it sometimes happens that the orthodox lantern is forgotten, or it has been presumed will not be required, and we may wish to know under what circumstances we may use an ordinary candle without endangering the purity—if such may be said of them—of the sensitive salts. In our practice we use the most rapid plates we can get, sometimes the ordinary and sometimes the isochromatic, for hand camera work, and we have never found the slightest difficulty at night in changing them with the light of an ordinary candle. Should it happen that there is one room opening into another, the door between the two may be opened wide and the candle so placed that the direct rays do not shine into the room or on the ceiling, and the changing may take place with the greatest safety, particularly if the table or bed (a bed, by the by, is a capital substitute for the table) be some seven or eight feet from the door—even if the walls be white. As a matter of fact, this plan has been adopted when for a candle was substituted a paraffin lamp, giving a light of some eight or ten candles, and no change whatever has been found in the sensitive salts, the images developing as free from fog as they do when the usual precautions are taken. A light such as this appears to the eye to be perfectly outrageous in which to operate, but it must be recollected that in a feeble light the eye becomes much more sensitive from one or two causes, and that really one is operating in a light to which several minutes' exposure would be required before any sensible action took place. Let us try and form some adequate idea of the light which is innocuous. An exposure to the full moon for an eighth of a second will *not* give an impression on the most sensitive film, and as moon-light is *visually* to about one-hundreth of a candle, while candlelight has only about one-twentieth of the photographic action of moonlight, it follows that about one-fifth of a candle power with

an exposure of one-eighth of a second at one foot off should have no effect, and this will be found to be about the case. It also follows that one might expose a plate for half-second to the one-fifth of candle at two feet off with a similar result, or to one candle power at about four feet six inches for the same time. If we place the candle at nine feet off an exposure might be given for two seconds, and at eighteen feet off for eight seconds. An experiment showed that the direct rays of a candle may fall normally on to the film from a distance of forty feet for twenty seconds without making any impression. We can gauge from this calculation the amount of light which it is safe to deal with for any required time. In the instance given, it is evident that no light falls directly on the plate at all, but simply that reflected from the walls. Now perhaps our readers are not aware of the amount of light that is really reflected from paper as compared with that falling on that surface. Dr. Sumpner, in a paper read before the Physical Society, discusses this, and gives a table, from which the following is extracted:

White blotting paper	82 per cent.
„ cartridge „	80 „
„ tracing cloth	35 „
„ „ paper	22 „
Ordinary foolscap	70 „
Newspapers	50 to 70 „
Yellow wall paper	40 „
Blue paper	25 „
Dark brown paper	13 „
Dark chocolate paper	4 „
Plane deal clean	40 to 50 „
„ dirty	20 „
Yellow painted wall, dirty	20 „

These figures will give an idea of the light which is reflected from surfaces, though they vary from those obtained by the writer to some extent. It will be seen that the colour of the walls must materially affect the results, since the whole of the light which reaches the plate must be reflected from such surfaces. A wall which is coloured, it must be remembered, only reflects a proportion of white light, the remainder being coloured. If, therefore, we are able to choose a paper room in which the colour is decidedly non-photographic, we may use a larger quantity of light with impunity. Again, it must be recollected that the light reflected is really scattered light, and each small area acts as a source of light, which scatters the light which it receives much in the same way that a direct source of light radiates. The candle placed as indicated above will only throw a direct light on a small area of the wall—say an area corresponding to an angle of thirty degrees. It follows that if the wall is twenty feet away from the candle, that only a portion of the light of the candle can be reflected: and if we get our table ten feet away from the illuminated wall, this position is reduced again, till finally we get a light so subdued that it comes well within the limits of safety.

A candle placed under a table to prevent the light reaching the white ceiling will also answer with moderately dark walls. In such a case, the table itself may be used as the place for changing, taking care not to leave any white reflecting articles about. There is a safeguard, too, in the position of the plates. If no light, except that reflected by the walls, reaches the ceiling, the horizontal position for the plates is the safest, and should be adopted as nearly as possible. It will be seen that twenty seconds has been allowed as the time in which to change a plate: a quarter of that is usually sufficient, which, therefore, gives another margin of safety."

Photography for Ladies.

Cator Kaye, in the *Amateur Photographer* says:—

"A good many folks are writing to ask my opinion as to their pose and toilette when they visit the professional photographer's studio. Now these are just the kind of queries I like to receive, for the question is above all one for a woman to answer, and I will to-day give a few suggestions for such occasions that may help others besides those who are about to be photographed immediately.

Now the two great details to be considered are the gown you shall wear and the pose you shall select. First let me say that if you want a *portrait* see that too much attention is not paid to the *gown.* Your face and features must be the first consideration, and for this reason I advise a low-necked dress, as there is less to detract from the face and head, and also—a most important point with the modest woman—there is less to bear the date of Dame Fashion and her fancies, for however dainty the features, folks can seldom be brought to admire a photograph that shows flat shoulders and a crinolette in the fashions of the eighties! I think I have ere now suggested classic draperies as being *par excellence* my ideal for photographic purposes, yet a wide experience teaches me that we do not all possess a *classic figure,* and even if we do we live in such a whirl nowadays that we have scarce time to find it out, let alone live up to it. So with a sigh I turn from the ideal to the realistic and decide to make the best of the modes that be.

Remember, my readers, that if you possess a good throat and pretty shoulders the taking of your photograph is wonderfully simplified, and even if your neck *is* rather thin, and the collar bones (of which so many of my younger correspondents complain so bitterly) are somewhat conspicuous, that a clever photogropher can easily remove the unsightly shadows thrown by these tiresome bones; so make up your minds to be "taken" as I suggest, remembering that it is better to be too thin than too fat, for, as an amusing American remarked to me the other day, "Fat *may* keep one warm, but then bones are so stylish!"

Therefore, I say, whenever possible, decide to have a vignetted head and shoulders in a low-necked dress, arranging your hair as prettily and becomingly as possible, and in a mode that will not too plainly carry its date. Sometimes it is, of course, imperative to show the dress, as, for instance, in the case of a wedding or presentation gown. Now such photographs, when taken, are all very well in there way, yet they are in most instances but a record of *miladi's* toilette, while her own fair features are, for the nonce, a secondary consideration! Oe, yes, I know you will tell me there are exceptions. So there are, brilliant ones; yet these but prove the rule that satisfactory *portraits* of the kind are few and far between. If you must be photographed in such a gown, see that the picture is as large as possible, and let the train, veil, plumes, and bouquet be

well accentuated; allow the artist who is to take you to make suggestions as to the pose. Do not insist upon standing in this way or that; remember that he can see how you look, while you cannot, and, that, far from taking you at your worst, he is absolutely certain, for his own credit alone, to take you in your most becoming attitude, and with your beautiful gown shown to its very best advantage. These words as to posing apply equally, of course, to the vignetted head and shoulder style of portraiture of which I spoke above.

And now last, but not by any means least, before visiting the studio of either amateur or professional with a view to being photographed, see that not an atom of powder or paint mars your features! Here, I am quite aware, I am treading upon very delicate ground, yet I beg of you, my sisters, to take what I say in good part, if only out of fairness to the artist who is to "take" you, for it is impossible to get a good clean photo under such unfavourable circumstances. Of course, no woman *allows* that she paints. Very few even care to own to a little innocent powder, yet that such cosmetics are daily used by hundreds and hundreds of women may be noted by the most casual observer. Whether such powders and paints are good or bad is not for me here to discuss, but that they are as bad as bad can be from the photographer's point of view is a well-known fact; yet the photographer cannot complain, for were he to so much as hint his objections, he would be certain to instantly lose his clients. So the evil continues, and often and often a good photograph is marred by what could so easily have been remedied. And then folks wonder why it is that men "take," as we call it, so much better than women! There is no need to wonder, my readers. The reason is, you see, not far to seek.

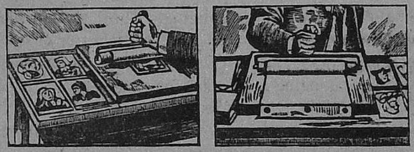
Amateur Photography as an Art Educator.

By far the major portion of those who take up with amateur photography are such as lead very practical lives of thorough business or mechanical training. According to the culture they attain comes the demand for some medium to help them step out of their prosaic pursuits; for something as food to their mental relaxation and their incipient appreciation of art. With the use of camera, if studious and earnest in his pursuit, he very soon comes to a realizing sense of how limited his knowledge and vision are, how little he has really seen of the passing show of life, and what lessons there are for him yet to learn. He realizes that there is no rule or principal of art that does not apply with equal force to photography, and that they are going to impose a much more severe strain on him than on the artist.

It is not sufficient to have an abounding love of nature, to admire and revel in all the beauties of hill and vale, of mountain, dell, and rustic life, of cloud effect and waterfall, of character or portrait studies. The love is fallow unless it be cultivated by the *study* of art. It is given to all to see, to the student only to understand. Selection and treatment are to play fully as important a part as with the painter; and too much deliberation can hardly be given to a picture before making it. It is next to impossible to set up the camera before some bit of scenery you wish to photograph and get the best view at first sight. There are a score of points from which it may be looked at, and the camera should be shifted and turned at every possible angle until the result will yield a picture with graceful contour, and where the middle and extreme distance are pleasing and the foreground is forcible and attractive. A picture is always an indication of the temperament and capacity of the individual, and the best evidence of his innate feeling. It is necessary that the camerist appreciate this that he may waste no time in copying the methods of others, but try rather to cultivate his personal insight. Place any number of artists or amateurs before a given subject, and the sketch or painting or photograph will not show so much what the limitation of materials was as it will be an expression of the perception of each.—HORACE MARKLEY in *The Art Interchange.*

Expeditious Mounting of P.O.P. Prints.

Paper should be cut to size before being printed. This will save much time and trouble. When sufficiently washed after fixation, the prints are taken one by one from the sink or dish, the excess in water is allowed to drain off for a second, and they are then laid face downwards in a pile, on a sheet of wet glass. Allow the water to drain off, so that the prints will remain close together, and in a compact mass when handled.



Have the starch paste and mounts ready at hand. Brush the paste well over the back of the top print, carefully raise the print by a corner and place on the mount. Without any rubbing down, lay the mount and print on the board, and run over it with the mounting roller, as shown. The special form of roller, which we use and recommend, deserves special description, as therein lies the novelty and advantage of the method.

An ordinary rubber roller is bought, of a width to suit the work. Buy a few yards of good unbleached calico, cut and fold it so that you have a strip as wide as the rubber of the roller, and about 3 ft. long; this strip should be *doubled.*

Attach one end of the doubled calico, *with stamp edging,* to the rubber, and roll the remainder evenly round the roller. Fasten the other end with drawing pins to the edge of the mounting board, as shown in foregoing sketch.

Keep the roller firmly on the board and you will now be able to draw it to and fro over the print, with a good pressure. Repeat this two or three times and the print will be evenly mounted, without any tendency to come away at the corners or edges. There will be slight marks left by the calico on the print, but these will disappear as the print dries. If the calico gets very wet, it should be unrolled a little off the roller, and pinned again, beyond the damp part, to the edge of the board. Care must be taken to keep the calico free from creases.—*Photographic Scraps.*

APPARATUS.

The Frena Film Holder.

Messrs. R. and J. Beck, of 68, Cornhill, E. C., have adapted their system of film changing to a new film-holder, which can, of course, be fitted to every form of camera with which dark slides are used, that is to say in quarter and half-plate sizes, at present the 5 by 4 being in course of completion.

The complete form of the film-holder consists essentially of two distinct parts, the magazine, and the receiver. In thickness the holder complete takes up about as such room as three double backs, but is lighter and holds twenty cut films.

The films, which can be bought in packets of twenty the quarter-plate size, are placed in the magazine *en bloc*, the spring board and back replaced, and the magazine slid into the slide rails of the camera, an exposure is made, the shutter, which is constructed of ebonite, drawing right out, being pushed home after exposure, the magazine is removed and placed on top of the receiver, the two locking by catches at the base, the shutter of the magazine and that of the receiver automatically interlock, and the two are drawn out together, the spring bolt is moved from one side to the other, the exposed film falls into the receiver, and its number automatically recorded, and a fresh film is forced up into register. The possibility of failure is as far as possible entirely obviated by an extremely ingenious series of automatic safeguards. First, the magazine and receiver cannot be placed face to face without automatically interlocking. Second, the two shutters, being coupled together, cannot be withdrawn separately when the receptacles are adjoined for the purpose of film changing. Third, the film changing mechanism cannot be put in motion until the shutter of the magazine has been withdrawn ; nor can this shutter be replaced until the button of the film-changing mechanism has been moved as far as it ought to go, so as to occupy one of its two normal positions. Fourth, the interlocked magazine and receiver cannot be separated until the coupled shutters have been completely pushed home, and the access of light to the changing film thereby prevented. Fifth, the indicator cannot possibly be disarranged so as to fail to differentiate between the films of odd and even series. And, finally, the shutter of the receiver is automatically locked, excepting during the actual process of film changing, so that it is not liable to be unintentionally withdrawn. The only thing left for the operator, whether expert and absent minded or inexpert and careless, is to see that the two shutters are pulled out to their full extent whilst film changing.

The workmanship of this holder is perfection, all the parts are interchangeable and the joints machine feathered, and as it can be fitted to any camera it will certainly make the path of the tourist photographer and the hand-camera man who desire to use films very much easier. A choice of films by Messrs. Austin Edwards, Fitch, B. J. Edwards, Thomas and Co., the Imperial Dry Plate Company, and Marion and Co. is open to the user of one of these holders, and the price is 50s. for quarter-plate, 60s. for half-plate ; fitting to camera extra.—*The Amateur Photographer.*

List of Members, resident in Madras, whose Dark Rooms are available for use by Members of the Madras Amateur Photographic Society, whenever they visit Madras.

J. L. Van Geyzel, Dare's Gardens, Chetput.
J. L. Walker, Holloway's Gardens, Pantheon Road, Egmore.
T. P. S. Nagaratnam, 47, Malayappen Street, Black Town.
A. W. G. Stranack, Kilpauk.
A. Chatterton, College of Engineering, Chepauk.
W. H. Oakes, Anderson's Road, Nungumbaukum.

SALE AND EXCHANGE.

NOTICE.—Members of the Madras Amateur Photographic Society are permitted to use this column free of charge for two insertions of each advertisement—all subsequent insertions of the same being chargeable at 2 Annas a line. When an advertisement becomes liable to this charge, it will not be inserted unless a postal order or stamps to the value of the charge are previously sent, addressed to Oakes and Co., Mount Road, Madras. Advertisements received up to the 5th of each month will be inserted in the next issue of the Journal; those received after this date will be held over for the subsequent issue.

Subscribers, and others who are not regular dealers, may make use of this column for advertisements by paying at the rate of 3 Annas a line.

For Sale.—Improved Special Simplex Camera, whole plate. All modern improvements. Revolving Turntable—3 Double Dark Slides, spring clips, 3 spare lens fronts, carriers for ½ plates, etc. Quite new and in perfect order. Only used a few times. Complete in case, with folding tripod stand in separate case. *Price Rs. 230* without lens.

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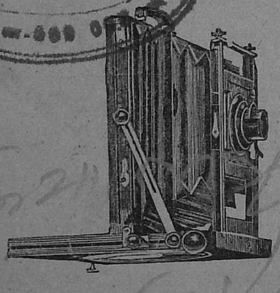

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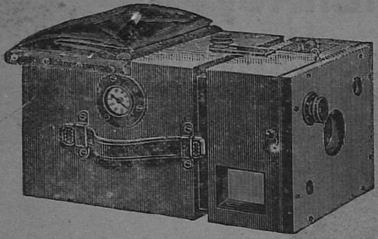

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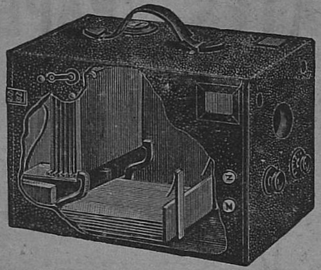

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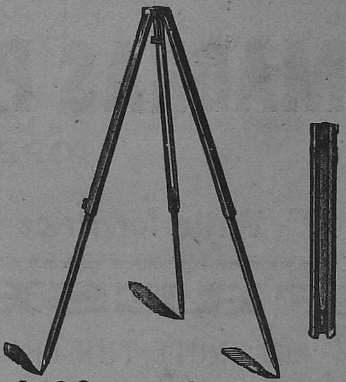

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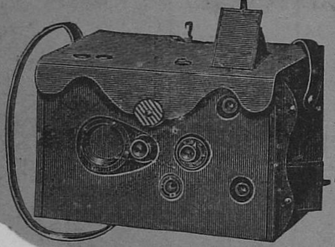

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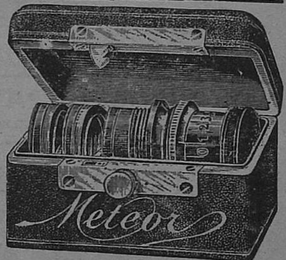

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